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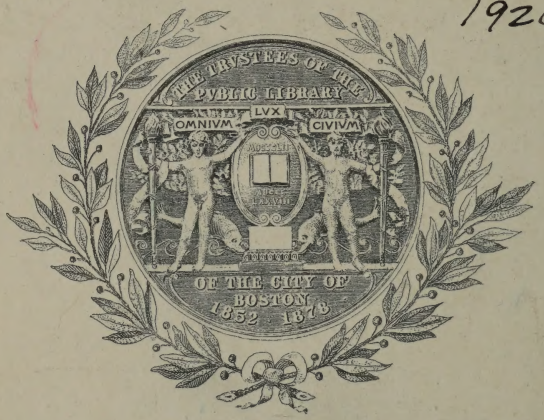

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JANUARY—FEBRUARY—1926

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A PAGEANT OF OUR FLAG

THE STORY OF THE HYMN

THE HYMN

NATIVITY PROGRAM

A NEW CHAPEL FOR PLATTSBURG

CHRISTMAS CAROLS FOR CHICAGO

AN EVENING WITH HYMNS OF THE CHURCH UNIVERSAL

"THE WRAGGLE TAGGLE GYPSIES, O"

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The Century Church Bulletin

Edited by

CAROLINE B. PARKER

SUPPORT THE TEACHERS IN THE FOREIGN FIELD

WHILE we pray diligently for the spread of the Gospel do we remember that the most effective way to do this is by the support of our missionaries who are taking the message for us to other lands? Give them good tools for their work.

Here is a gifted young woman, Miss Ruth Keys, who went out last January to teach English and history to the girls of Concepcion College, Concepcion, Chile. She is physical instructor as well, and is also directing the music of the chapel.

Miss Keys wants her girls to have the best material, and when one of her friends found that she was going without proper food that she might save money enough from her salary to buy good books for the chapel services, he sent her a supply of the best hymnal he could find.

Perhaps some readers of THE BULLETIN will want to get in touch with this young missionary and ask the privilege of helping her in her work. She will use well anything that may be given to her.

Miss Keys could command a high position in a University in her own country, but she chooses to give herself and her talents to girls who do not have the opportunities that her countrywomen enjoy. She is an honor graduate and Phi Beta Kappa of Ohio University.

JOHN A. LECKY, PRESIDENT OF THE FAIRMOUNT PLAYERS,
Cleveland Heights, Ohio, directing the cast in the production of
NEVERTHELESS, a Stuart Walker play.

A SCENE FROM "OUT OF THE BIBLE," BY LYMAN BAYARD,
presented Children's Day by the Fairmount Players,
Cleveland Heights, Ohio.

A PAGEANT OF OUR FLAG

By FANNIE MOULTON McLANE

Author of "Behind the Khaki of the Scouts—A Girl Scout Pageant"

PERSONS OF THE PAGEANT

(*In the order of their appearance.*)

THE PLACARD-SHIFTER
THE READER
CAPTAIN NATHANIEL PAGE AND THE MINUTE-MEN OF CONCORD
THE MEN AT BUNKER HILL
THE MEN AT FORT MOULTRIE
GENERAL GEORGE WASHINGTON
THE CONTINENTAL TROOPS AT CAMBRIDGE
SAILORS OF OUR CONTINENTAL NAVY
BETSY ROSS
COLONEL GEORGE ROSS
ROBERT MORRIS
CAPTAIN SWARTWOUT
MEN DEFENDING FORT STANWIX
WOMEN AT FORT STANWIX
FRANCIS SCOTT KEY

This pageant may be given outdoors or indoors, on a platform or on the floor of a gymnasium with either the usual stage or with central staging, with the audience in a circle around the performers, and with or without scenery.

If given outdoors, the spoken story had better be omitted, because the reader's voice may not carry far enough. Placards may be hung on a folding tripod music-rack, and so placed that each may be turned over to display the next. These will sufficiently indicate time and place to the spectators. The story, too, may be printed on the programs.

NAVAL FLAGS OF THE REVOLUTION

If given by a uniformed organization, such as Boy Scouts, or Girl Scouts, the members in uniform can read the story, change the sign, and place what little scenery is required.

Care should be taken, if the room in which it is given is decorated, that the rules for the proper use of the flag be observed. Flags should not be draped or rosetted or placed over a railing or platform below a person. Avoid using many small flags scattered about. The best way of displaying the flag is to have one large flag on a staff, and no others. Avoid having any one dressed in the flag, to represent *Liberty* or *Uncle Sam*. Ushers may wear ribbons of red, white, and blue over their shoulders. While red, white, and blue bunting may be used as decoration, it is urged that too much color in the hall will detract greatly from the effect of the single flags which are brought in by each group as part of the pageant.

The number of actors is flexible, aside from the single characters listed. The groups of Revolutionary soldiers and sailors may be large or small. Too large a number, however, is to be avoided: too many people will take too long to march by; a large number distracts the attention from the flags; and there are so many scenes of this type that too large numbers may tire the audience. If only a small number is available, the same individuals may be used over and over in successive scenes, as far as uniforms permit or as change of uniform is possible.

In the scenes which portray soldiers marching by under their respective flags, the scene may be ended in several different ways. They may march completely off, out of sight of the audience; they may all mass somewhere in sight, but out of the way of succeeding scenes; or each of the flags, alone, with its color-guard of two, may stay on, or remain in sight, making a cumulative effect. It is suggested that if the first plan is adopted, the flags should be placed somewhere on exhibition afterward, say in the entrance-hall, as the audience passes out. In such a display, full information should be placed near each flag (but not *on* the flag itself).

EPISODE I—THE FLAG IN THE FIRST BATTLE OF THE REVOLUTION

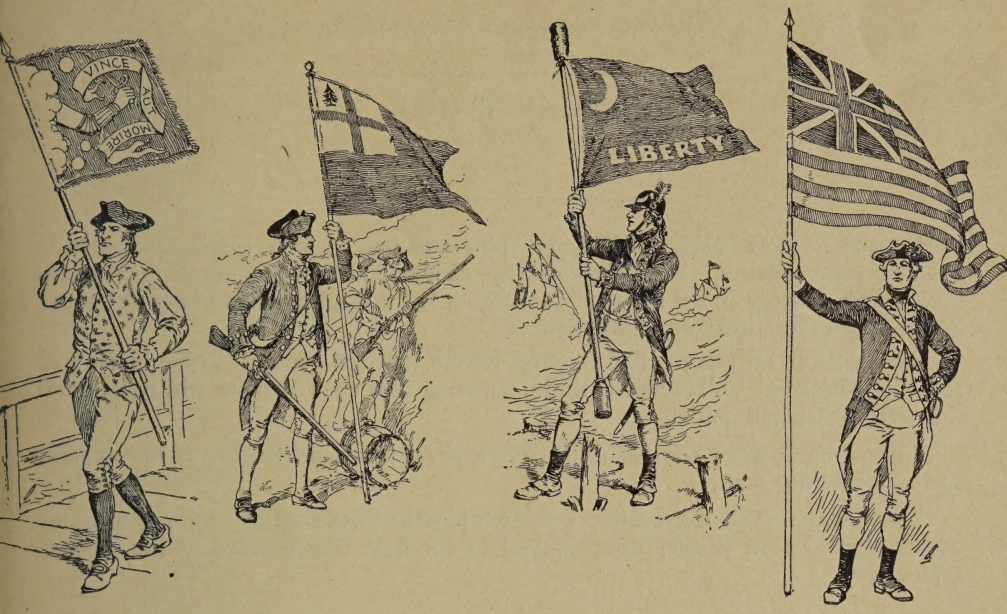
(*The Placard-shifter displays the placard.*)

CONCORD
APRIL 19,
1775

READER: The flags used early in the Revolutionary War showed the colonists' hope that they still might keep their rights and remain faithful subjects of Old England. It was not against England that they fought, so much as against England's German king and his stupid policies.

The first battle of the war was at Concord, April 19, 1775. Emerson says:

"By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world."



THE FIRST FLAGS OF THE CONTINENTAL ARMY

LEFT TO RIGHT: CONCORD, APRIL 19, 1775; BUNKER HILL, JUNE 17, 1775; FORT MOULTRIE, SEPTEMBER, 1775; CAMBRIDGE, JANUARY 2, 1776

The flag under which the minute-men fought was the standard of a militia company of Massachusetts Colony, for which it had been designed over a hundred years before. The standard-bearer was Nathaniel Page, 3rd, whose father and grandfather had been standard-bearers before him. The motto upon it means "Conquer or Die." The original flag is still preserved in a fire-proof vault in Bedford. When the minute-men assembled, after warning by messenger, Captain Wilson said, "It is a cold breakfast, boys, but we'll give the British a hot dinner."

(*Enter the Minute-men of Concord. Their attire is not alike, showing the haste with which they assembled, but is just their ordinary dress: white shirt, dark knee-breeches, stockings and buckled shoes, cocked hats or none at all. Captain Page carries the flag. There may be drummers or fifers. The rest carry guns over their shoulders, with cartridge-boxes slung from the shoulder. They march across the stage, to the sound of their own drums. The fifers' tune may be "Yankee Doodle."*)

THE FLAG: Size, about two feet square. Color, red ground. Wrought in silver and gold is an arm holding a sword. On a gold scroll is the motto, "Vince aut morire."

EPISODE II—THE FLAG AT BUNKER HILL

(The Placard-shifter displays the placard.)

BUNKER HILL
JUNE 17,
1775

READER: As far back as 1704, the "pine-tree flag of New England" had been used by the colonists. That flag was the English flag of red with the English cross of St. George in the corner. It differed from England's flag only in having a pine-tree in one quarter of the field.

The Bunker Hill flag is like this flag except that the ground is blue instead of red. The cross of St. George is there, showing that the colonists still considered themselves English subjects.

(Enter the Men of Bunker Hill. Their dress is much like that of the soldiers of the preceding scene.)

THE FLAG: A blue ground. On a white field in the corner, the red cross of St. George. In the upper, inner quarter of the field thus divided by the cross is a pine-tree.

EPISODE III—THE CRESCENT FLAG OF FORT MOULTRIE

(The Placard-shifter displays the placard.)

FORT MOULTRIE
SEPTEMBER
1775

READER: A famous flag of the south was the Crescent Flag of Fort Moultrie, designed by Colonel William Moultrie, Commander of the Second South Carolina Infantry, which, in 1775, defended the City of Charleston.

Under this flag, Colonel Moultrie took Fort Johnson, September 13, 1775. Later it waved from the bastion of the fort named Fort Moultrie after its defender.

While under terrific fire from the British, the staff of the flag was severed by a ball and the flag fell outside the wall of the fort. Sergeant William Jasper cried out, "Don't let us fight without a flag, Colonel!" leaped upon the parapet, went the whole length of the wall under fire, secured the flag, fastened it to the sponge-staff of a gun, and fixed it firmly in place again.

This flag is now among the British trophies in the Tower of London, having been captured when Charleston surrendered in 1780.

(Enter the members of the Second South Carolina Infantry, in blue uniform, with a silver crescent on their caps.)

THE FLAG: A blue ground, with a silver crescent in the upper, inner corner.

EPISODE IV—THE GRAND UNION FLAG

(*The Placard-shifter displays the placard.*)

CAMBRIDGE
JANUARY 2,
1776

READER: This is the flag unfurled by General Washington's own hand when he reviewed the Continental Army at Cambridge, Massachusetts, January 2, 1776, the day that army began its official existence. It is called "The Union Flag," "The Grand Union Flag," or "The Great Union Flag." It was the first flag that represented the *union* of the thirteen colonies, though it still bore the two crosses of England in its field, as if it still recognized the sovereignty of the mother country.

(*Enter the soldiers of the Continental troops at Cambridge, headed by General Washington.*)

THE FLAG: Thirteen stripes, alternate red and white, with a field of white, bearing upon it the crosses of St. George and St. Andrew, as in the English flag.

EPISODE V—NAVAL FLAGS OF THE REVOLUTION

(*The Placard-shifter displays the placard.*)

NAVAL
FLAGS

READER: Early in the Revolution many vessels displayed a pine-tree flag—a white flag with a green pine-tree and the words, "An Appeal to Heaven." The floating batteries at Boston, and also those of Pennsylvania, in the Delaware River, protecting our capital, Philadelphia, carried the pine-tree flag.

In February, 1776, the American fleet of eight vessels sailed from Philadelphia, under the Grand Union Flag. It was also called "The Congress Colors," because it floated over a navy controlled by Congress. This flag was given the first official salute ever fired in honor of the American nation, by Commander de Graaf, of the Island of St. Eustatia of the Dutch West Indies, although this salute was afterward disavowed by the removal of the governor. A second salute was given it at Brest, in August, 1777.

Vessels of that day, as they do to-day, displayed three flags: the national ensign, carried at the stern; the jack, at the bow; and her commander's flag displayed at the mainmast.

The ensign on our ships was the Grand Union Flag.

The jack was a rattlesnake flag.

The flag of our first Commodore, Esek Hopkins, was also a rattlesnake flag.

(*Enter four groups of sailors of the Continental Navy, carrying, respectively, a pine-tree flag, a Grand Union flag, a rattlesnake jack, and Commodore Hopkins's flag.*)

THE JACK: Thirteen stripes, alternately red and white, with a brown rattlesnake slanted across the middle nine stripes and, on the lowest white stripe the motto, "Don't tread on me."

THE COMMODORE'S FLAG: A yellow ground, bearing in the center a coiled rattlesnake; and across the bottom edge, the motto, "Don't tread on me."

READER: The rattlesnake was a favorite emblem, used on many other flags besides these. It may seem at first strange to take a venomous serpent as a patriotic emblem, but there were many reasons why the rattlesnake was appropriate:

The rattlesnake is found only in America.

The serpent was considered by the ancients to be the symbol of wisdom.

The snake's bright, lidless eyes signify vigilance.

The rattlesnake is a gentleman among snakes, and never attacks without giving warning or without being first molested; but when he does attack, his attack is deadly.

The rattles are distinct from each other, but cannot be separated without ruining them, like the thirteen colonies.

OPTIONAL EPISODE—OUR REVOLUTIONARY FLAG

So many flags were used in different localities as the standards of local companies, or of colonial companies, that no attempt has been made to show them all in this pageant. It is suggested, however, that there be inserted, at this point in the pageant, an episode concerning the standard of the locality where the pageant is being given, as the Bennington Flag for New Hampshire, the pine-tree flag for Massachusetts, the anchor flag for Rhode Island, the beaver flag for New York, the Culpepper minute-men's flag for Virginia, etc.

EPISODE VI—THE FIRST STARS-AND-STRIPES

(*The Placard-shifter displays the placard.*)

239 ARCH STREET,
PHILADELPHIA

If a stage curtain and furniture are available, the curtain may here be lowered and the scene set like a colonial room. Or it may be set, without the use of a curtain, by having members of the producing organization carry on a few pieces of colonial furniture. However, furniture is not absolutely necessary. If the pageant is given outdoors, no furniture is used and pantomime should be used instead of conversation.

(*Enter Mrs. Betsy Ross, followed by General Washington, Colonel George Ross, and Robert Morris. They halt when they reach center.*)

WASHINGTON. (*To Betsy.*) Mrs. Ross, I think you have not before met Mr. Morris, though you must know of his wonderful work for us as our nation's financier and treasurer. (*To Morris.*) Mrs. Ross was Miss Elizabeth Griscom. Last year she lost her husband for our cause—John Ross. The colonel's nephew (*indicating Colonel Ross*) was wounded while guarding military stores. (*Betsy and Morris bow deeply.*) We have come, Mrs. Ross, as the committee appointed to design a flag for our new nation— a nation whom your husband's uncle helped to create with his signature on our Declaration. (*Bows to Colonel Ross.*) It is no longer fitting that the flag of our nation shall bear the symbols of another nation, even though she be our mother-country. Mrs. Ross, we have come to you, as the best needlewoman in the country (*bows*) to help your country.

BETSY. Oh, if a mere needlewoman—not the best, by far—may help her country!

WASHINGTON. Madame, my own ruffles and their beautiful embroidery testify against your protest. But to the business in hand. Do you think you could make, from our rough drawing, a flag?

BETSY. I don't know, but I'll try. (*This was the actual response of Betsy to that question.*)

WASHINGTON. (*Hands her a paper on which is the rough design.*) The thirteen stripes of the Grand Union Flag—but no longer the union jack of England. "We take the star from heaven, the red from our mother-country, separating it by white stripes, thus showing that we have separated from her; and the white stripes shall go down to posterity representing liberty." (*These were Washington's actual words at the adoption of the flag resolution, June* 14, 1777, *in Congress.*)

MORRIS. And the union, thirteen stars in a blue field, represents a new constellation!

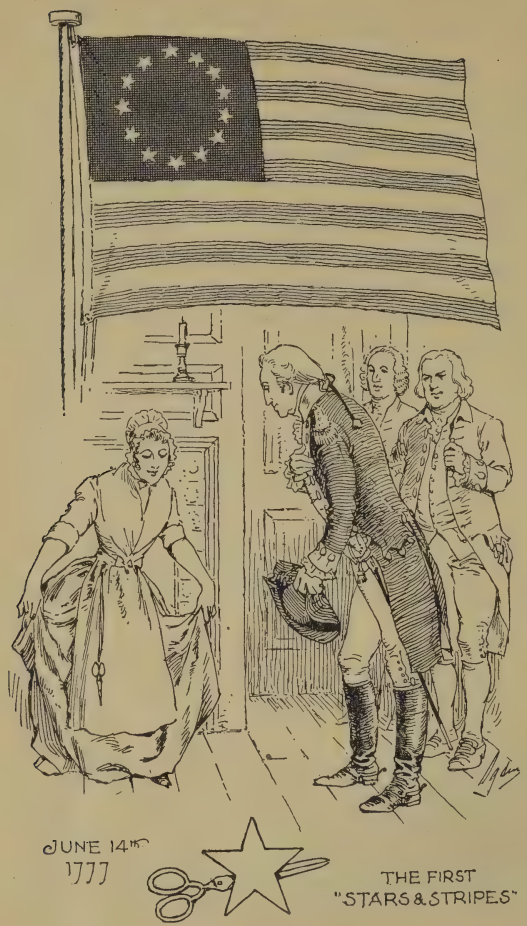
ROSS. And the circle, a curve without an end, symbolizes our perpetual union!

BETSY. It is a beautiful flag— Oh, but the stars—

WASHINGTON. Yes?

BETSY. You have drawn them six-pointed.

WASHINGTON. Well, should they not be?



BETSY. Tell me, when you see the stars in the sky, do they not seem to be *five*-pointed?

WASHINGTON. No—Perhaps. But for practical flag-making, a six-pointed star, by the use of geometry, can be made more easily than a five-pointed star.

BETSY. I know naught of your geometry; but a five-pointed star can be cut with one clip of the scissors. See! I will show you.

(*She takes a piece of paper, which should be perhaps a foot square, in order that the audience may see it, folds it, and with one clip of the scissors, hanging by a tape from her waist, cuts a five-pointed star, which she holds up to the view of Washington, and then to the audience.*)

WASHINGTON. Mrs. Ross, we bow to your superior skill and knowledge. Gentlemen, we have left our new flag in very good hands. Shall we now bid her adieu, that she may set to work upon it.

(*Exit the three gentlemen, each making a deep bow to Betsy and receiving a deep courtesy from her. Betsy looks with ardor at the drawing of the new flag, then exits also.*)

READER: This is the Betsy Ross flag. (*Betsy reënters, holds this flag up to the audience, bows, and exits. Curtain, if used, otherwise, scene shifters remove furniture.*)

EPISODE VII—THE STARS-AND-STRIPES IN ITS FIRST BAPTISM OF FIRE

(*The Placard-shifter displays the placard.*)

FORT STANWIX
NEW YORK,
AUGUST 2,
1777

If a stage with scenery and a curtain is used, after the curtain is lowered at the close of the preceding episode, a representation of the wall of a fort should be seen across the back of the stage. On this wall is a flagstaff, with no flag. The curtain rises on a group of the defending soldiers. A sentinel paces back and forth across the rear and at each side. The soldiers are excited, looking over the wall, shaking their fists at the enemy. They also point to the empty flagstaff and shake their heads.

(*Enter Captain Swartwout, carrying a newspaper.*)

SWARTWOUT. News of our flag! Congress has created us a new flag for our united colonies. We need no longer suffer seige with no flag.

SOLDIERS. (*Clustering about eagerly.*)

What's it like, Colonel?

Let's see its picture!

Hurrah for a real flag at last!

Well, we've been too busy fighting to make one before!

SWARTWOUT. On June fourteenth, the resolution was passed in Congress. I'll read it:

"Resolved: that the flag of the thirteen United States be thirteen stripes, alternate red and white; that the union be thirteen stars, white in a blue field, representing a new constellation." (*All cheer.*)

SOLDIER. Let's make one — now!

ANOTHER. Out o' what?

ANOTHER. Hey, you women folks, come here! We need your help.

ANOTHER. White—we can use our ammunition shirts. Here, you men, strip off your shirts!

(*Two men do so, showing undershirts of gray or brown.*)

SWARTWOUT. Blue — if you men give your clothes for the flag, my blue cloak will be proud to serve for it also. 'T is the best blue homespun that can be found —but it's none too good for the flag!

(*Strips off cloak, and hands it to soldier holding the white shirts.*)

FRANCIS SCOTT KEY WRITING THE "STAR-SPANGLED BANNER" DURING THE BOMBARDMENT OF FORT MC HENRY

A WOMAN. What would you with us? Is there something we can do, say you?

SWARTWOUT. Ay, we need your skill with the needle to make us a flag. We have the white and the blue, but what of red? Red cloth—has anybody any red cloth?

A WOMAN. I can help you—(*hesitates bashfully*).

SWARTWOUT. Have you red cloth?

THE WOMAN. Ay, sir—my—my petticoat. (*She bashfully retires within a circle of other women and slips it off, then hands it to the soldier. The women cluster eagerly about, then seize the pieces of red, white, and blue, and bear them off-stage. For a short while the men cluster about the newspaper with the picture, then look over the fort wall again, until the group of women return, bearing the flag.*)

SWARTWOUT. So soon!

WOMAN. Ay, sir, we all worked at once!

(*They hoist the flag on the pole and all cheer it.*)

THE FLAG: The Betsy Ross flag as described in the resolution of Congress.

EPISODE VIII—THE STAR-SPANGLED BANNER

READER: The Betsy Ross Flag, of thirteen stripes and thirteen stars, remained the flag of our country until 1795, when the admission of Vermont and Kentucky made the number thirteen no longer correct. The flag was then changed to fifteen stars and fifteen stripes. This remained our flag until 1818, when the present arrangement of thirteen stripes, representing the original thirteen colonies, was combined with stars to the actual number of the States, a new star being added for each new State.

(*A color-bearer and a color-guard marches on, to show this flag. It has three rows of stars, five in a row, and the union rests on the ninth stripe, which is a red one. They march off again.*)

READER. The flag of fifteen stripes and fifteen stars was our flag when Francis Scott Key wrote our national anthem about it, calling it "The Star-Spangled Banner." The original flag which was Key's banner, which he actually watched through the night, is now preserved in Washington. It was a very large flag, thirty feet wide and forty feet long, its stripes two feet wide and its stars the same width. It was made at the request of Colonel Striker, Commander of the forces at Baltimore, by Mrs. Mary Pickersgill.

The stars, however, are in the navy arrangement—five rows of three stars each, each star not under another star, but in the space between two stars.

(*The Placard-shifter displays the placard.*)

FORT McHENRY
SEPTEMBER 13-14,
1814

If scenery is used, the scene should now represent part of a ship's deck, with a rail over which Key can peer; and if it can be so arranged, the stage should be dark, lighted only by a ship's lantern.

(*Enter Key, dressed in modest black clothes, with lace ruffles. He paces up and down anxiously, looking over the ship's rail into the darkness, sometimes using his field-glasses, now happy, now anxious at what he sees. At last he takes an envelope out of his pocket and writes upon it. At the same time, a hidden chorus of singers sings, very softly, the second verse of the National Anthem.*)

"On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, now conceals, now discloses?

(*A little louder.*)

"Now it catches the gleam of the morning's first beam,

(*Loud, with great emphasis on "glory"*)

In full glory reflected, now shines on the stream.

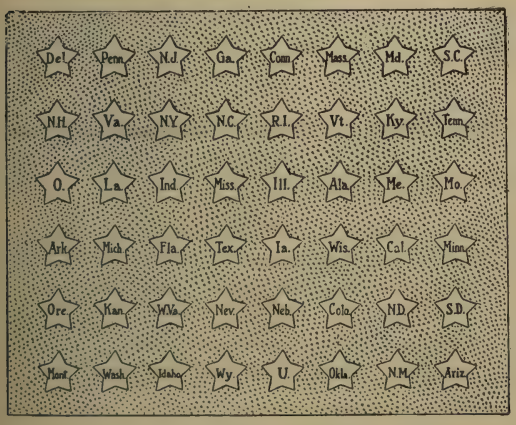
(*Very loud and triumphant. Alter the time of singing "reflected" so as to sing it all together as one word without separating the last syllable.*)

" 'T is the star-spangled banner, oh, long may it wave
O'er the land of the free, and the home of the brave."

(*The lights go on, showing the flag still waving on the distant landscape.*)

If given outdoors, Key can simply walk on and pace up and down, peer through his glasses and under his hand while the singing goes on, then walk off, and a flag can actually be displayed in the distance.

If the curtain descends at the close of the Francis Scott Key episode, the Reader may close the pageant by having the audience and the performers sing the last verse of the Star-Spangled Banner, the curtain going up again to show the entire cast on the stage.



THE POSITION OF THE STARS INDICATES THE ORDER IN WHICH THE STATES ENTERED THE UNION. WHICH STAR IS YOURS?

The leader should take care to sing the lines "In full glory reflected," and "And this be our motto," with the melody changed so as to have *reflected* and *motto* each sung as one word, and not separated.

The flag of to-day, with its forty-eight stars, should be brought on, and all should repeat the Pledge of Allegiance:

"I pledge allegiance to the Flag of the United States, and to the Republic for which it stands: one nation, indivisible, with liberty and justice for all."

HOW TO MAKE A FIVE-POINTED STAR

Take a square piece of paper or cloth and fold it in half; then fold it again so that it will resemble Fig. I. Fold it again on the dotted line so that when folded it will be as in Fig. II. Fold it over once more, again on the dotted line, when it should have the shape of Fig. III. Then cut it as shown in the dotted line in Fig. III, and you will have a symmetrical five-pointed star.

Betsy Ross's little house is standing today. Everything around it has changed —even the name of the street is different. Tall buildings look down on both sides upon the two-storied structure, with its shingled roof and dormer-window, which is now cared for by the American-Flag House and Betsy Ross Memorial Association. The front room is used for the sale of small flags and other souvenirs, the proceeds of which are devoted to the work of the Association, and the room back of this, in which the first flag was made, has been restored to the general appearance it must have presented during the lifetime of Betsy Ross.

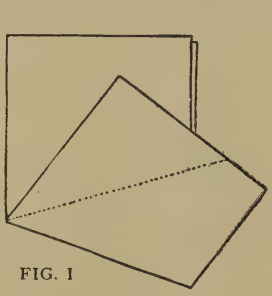


FIG. I

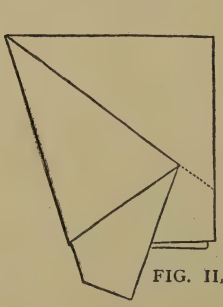


FIG. II.

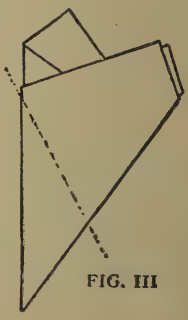


FIG. III

Reprinted from St. Nicholas, *July* 1925. *For extra copies of this magazine apply to The Century Co., 353 Fourth Ave., New York. The price is* 35 *cents a copy.*

THE STORY OF THE HYMN

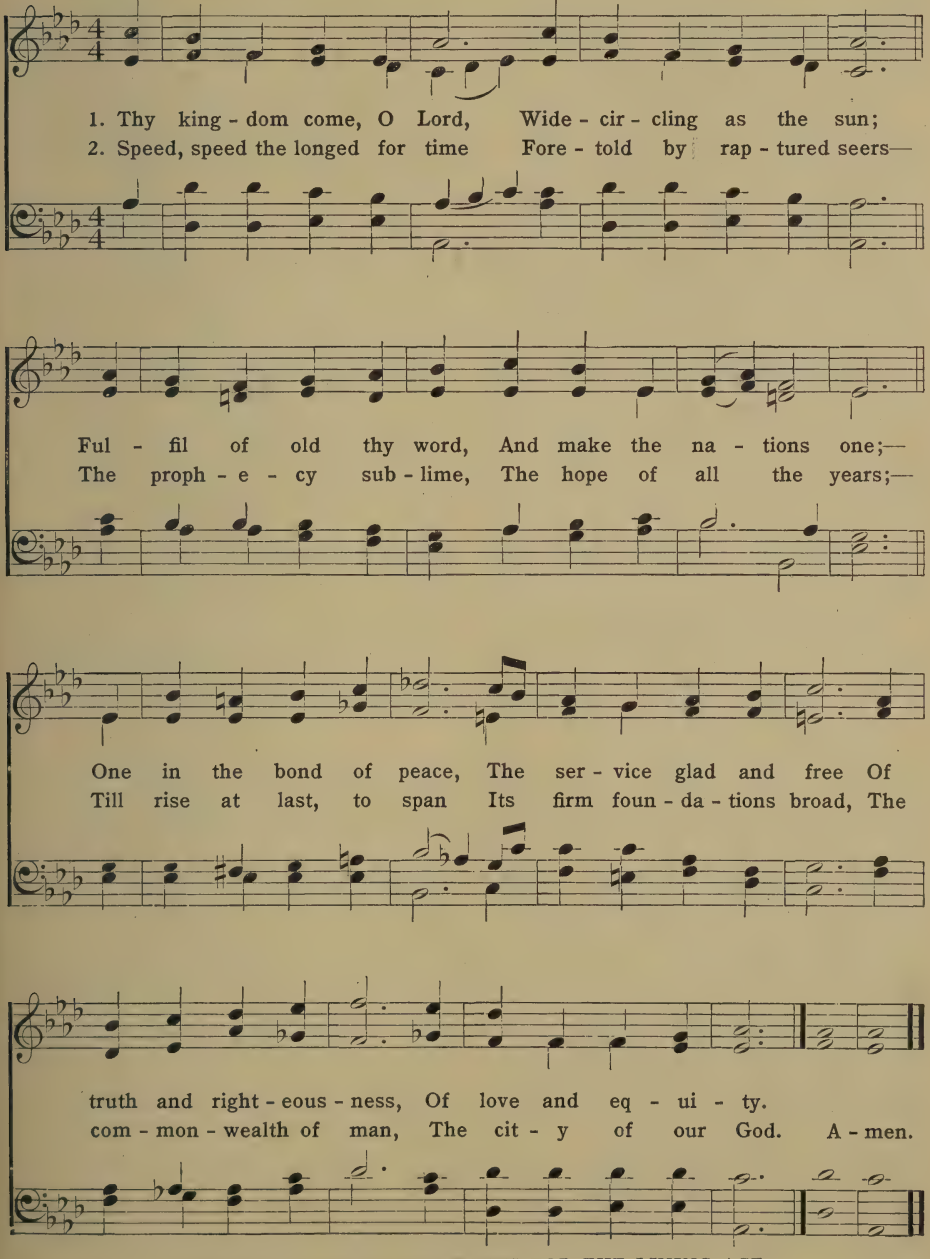
THE hymn chosen for this month's Bulletin—"Thy Kingdom Come, O Lord"—was written in 1891 for the commencement of the Meadville Theological School, Meadville, Pa. It is an interesting fact that twenty-five years ago young men were praying for world peace. These men must have been greatly saddened by the cataclysm of 1914, but we are sure that some of the leaders of the great peace movement which is now spreading so rapidly are their sons.

The author of this hymn, Frederick L. Hosmer, was an American Unitarian minister, educated at Harvard University.

World Peace and Brotherhood

379

BLESSED HOME. 6. 6. 6. 6. D.

FREDERICK L. HOSMER, 1905 JOHN STAINER, 1875

1. Thy king - dom come, O Lord, Wide - cir - cling as the sun;
2. Speed, speed the longed for time Fore - told by rap - tured seers—
Ful - fil of old thy word, And make the na - tions one;—
The proph - e - cy sub - lime, The hope of all the years;—
One in the bond of peace, The ser - vice glad and free Of
Till rise at last, to span Its firm foun - da - tions broad, The
truth and right - eous - ness, Of love and eq - ui - ty.
com - mon - wealth of man, The cit - y of our God. A - men.

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"THE NATIVITY OF OUR LORD JESUS CHRIST ACCORDING TO THE HOLY SCRIPTURES"

as presented by the Inter-Theatre Arts, Inc., at the Cherry Lane Playhouse, New York City, on Sunday afternoon and evening, December 13, 1925, was a most reverent and beautiful production. The program follows:

Carols:
The First Noel,
Silent Night

The Story of the Nativity told in Pantomime, Music and Light

The Prophecy—Isaiah

The Woman Clothed with the Sun
Quartet—Come Emmanuel
Ancient Plain Song

The Annunciation—St. Luke
Quartet—Ave Maria.....*Arcadelt*

Mary in the Streets of Bethlehem—St. Luke
Contralto Solo—Voyage a Bethleém
Old French Chanson

The Shepherd's Watch—St. Luke
Quartet—There Were Shepherds..*Galbraith*

The Adoration of the Shepherds—St. Luke
Quartet—Adeste Fideles.....*Anonymous*

The Adoration of the Magi—St. Matthew
Soprano Solo—Cantique Nöel.....*Adam*

A Vision of the Madonna
Contralto Solo—Sleep Holy Babe
Matthews

The Presentation in the Temple—St. Luke
Quartet—Nunct Dimittis.....*Barnby*

The Child Jesus in the Temple—St. Luke
Quartet—Send Out Thy Light.....*Gounod*

INTERLUDE—The Poet of Galilee
Wilson Macdonald
Spoken by Helen Gahagan

EPILOGUE—The Voice of Prophecy—Isaiah

The People that Walked in Darkness
Organ—Hebrew Melody.....*Achron*

Vision—The Light of the World
Contralto Solo—God Shall
Wipe Away All Tears.....*Sullivan*

The Voice of the Scriptures—Isaiah
Quartet—The Beatitudes.....*Salter*
The Lord's Prayer.....*Gregorian Chant*
The Dresden Amen

The lighting was arranged by the School of Production under the direction of Elizabeth B. Grimball and the production was designed by Rhea Wells. Miss Grimball and Mr. Wells are the co-authors of COSTUMING A PLAY, a book which is now widely used. Miss Grimball has nearly ready a book on lighting which will be welcomed by every amateur group in the country.

A NEW CHAPEL FOR PLATTSBURG

MRS. WILLIAM CODMAN STURGIS of 943 Lexington Avenue, New York City, is chairman of a women's committee on Army Posts whose aim is to aid the forces of religion in these Posts and the general welfare of military service.

These women are now raising money for a chapel at Plattsburg, which is not only a Post for the regular Army but a training school for thousands of our young men during the summer. Under the care of Chaplain Webster, this Post is conspicuous for its religious activities, but it has no building especially set aside for worship.

We hope that individuals and groups of CENTURY CHURCH BULLETIN readers will feel it a privilege to help build this chapel. Send all contributions and pledges to Mrs. Sturgis.

Divine worship on military reservations this year was attended by 1,880,027 officers and enlisted men and their families. This is 550,554 more than attended in 1924. By the law of averages, the figures indicate that every person in the military establishment attended some form of religious service at an Army Post at least thirteen times during the year. It seems unfortunate that some of the churches which were built for civilians cannot be moved to Army Posts where they would be more frequently used.

A new and slightly revised edition of THE ARMY AND NAVY HYMNAL is now ready and may be requisitioned. This book is one of which the Army and Navy may well be proud. It was made by the Chaplains for the Chaplains and 75,000 copies are already in use.

CHRISTMAS CAROLS FOR CHICAGO

Christmas, 1925

CHRISTMAS CAROLS for Chicago was the idea of Harry Edward Freund who organized the committee which put his plan into operation. Christmas carols were sung all over Chicago, in the clubs, hotels and moving picture theatres. Both on Christmas eve and Christmas morning choristers sang in hotel lobbies, hospitals and prisons. Arrangements were also made to have carols broadcast from the leading radio stations at the same time.

Superintendent McAndrews of the Chicago public schools had carols sung in all the schools the week before the Christmas holidays, and Presidents Max Mason of the University of Chicago and Walter Dill Scott of Northwestern University asked students to sing carols on the campus.

The Rotary and Kiwanis Clubs, advertising clubs, Association of Commerce, Young Men's Christian Association, Salvation Army, Board of Trade, in fact every social, industrial and commercial institution co-operated. Color, creed, and denominational differences were forgotten.

Four carols were selected, printed and distributed. They were "The First Noel," "Silent Night," "God Rest You, Merry Gentlemen" and "Away in a Manger."

The honorary chairman, the director, all members of committees and others who were interested, contributed their services gratuitously, out of their devotion to the city of Chicago and their love of humanity and of music.

The present headquarters of the organization are with the Music Research Bureau, 165 East Ontario Street.

THE
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A book that aims at more exact statement of the meaning of the New Testment writers. $3.50

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WHO'S WHO OF THE OXFORD MOVEMENT

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A brief account of the Oxford Movement and a directory of the personages concerned in it
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Religious Dramas

THE Committee on Religious Drama of the Federal Council of Churches have selected the ten religious plays which they consider best adapted to production by amateur groups and we have published them in book form. The price of the complete book is $2.00.

Plays of three types were chosen and the first book contains the following:

Part 1: Biblical Plays

THE ROCK, by Mary P. Hamlin—eleven characters

THE GOOD SAMARITAN, by Anita B. Ferris—nine characters

A SINNER BELOVED, by Phillips Endecott Osgood—twelve main characters

THE RESURRECTION, by Rosamond Kimball—eighteen characters

Part 2: Fellowship Plays and Pageants

THE SEEKER, by Clarice Vallette McCauley—twelve main characters, 19 additional speaking parts

LAROLA, by Helen L. Wilcox—eight characters

THE FRIEND OF ALL MEN, by Anita B. Ferris—thirty-seven characters

Part 3: Other Plays and Pageants

THE PILGRIM AND THE BOOK, by Percy MacKaye—thirteen main characters—7 singing groups.

THE CRUSADE OF THE CHILDREN, by Elisabeth Woodbridge—thirty-two characters

DUST OF THE ROAD, by Kenneth Sawyer Goodman—thirty-two characters

Volume II of RELIGIOUS DRAMAS will be ready in the early Spring.

Four Distinctive Religious Books Published by The Century Co.

THE MAN CHRIST JESUS

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Preserved Smith, Professor of History, Cornell University.

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BOOKS FOR

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Psychology of Leadership

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A teacher's plan book that provides an entirely new type of course for the church school. Illustrated with drawings and charts.

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INTERCHURCH GOVERNMENT

$3.00

REV. J. ELMER RUSSELL, Minister of the North Presbyterian Church of Binghamton, New York, has sent to THE CENTURY CHURCH BULLETIN a booklet containing thirty Sunday evening service programs which he has tested out in his church. He will be very glad to hear from anyone who is interested in these programs.

We are reprinting, with Mr. Russell's permission, the program on *An Evening with Hymns of the Church Universal*:

Hymns written by representatives of twelve different religious bodies may be sung or played. In this way, as in no other, it will be possible to feel the fundamental spiritual unity which binds the churches of different names together in spite of their superficial differences.

The order of service is as follows:

1. A Greek Catholic Hymn—"Art Thou Weary, Art Thou Languid?" (*Sung by choir and congregation.*)
2. A Unitarian Hymn—"Nearer, My God, to Thee." (*Organ with French horn as solo stop.*)
3. Responsive reading.
4. A Jewish Hymn—"The Lord is My Shepherd." (*To be sung as a duet.*)
5. An Episcopalian Hymn—"Abide with Me." (*Organ with Clarinet as solo stop.*)
6. A Lutheran Hymn—"A Mighty Fortress Is Our God." (*Organ with flutes coming to full organ.*)
7. Prayer.
8. A Universalist Hymn—"The Sweet Bye and Bye." (*Organ with Vox Humana as solo stop.*)
9. A Baptist Hymn—"He Leadeth Me." (*Sung by Choir and Congregation.*)
10. Offertory.
11. A Methodist Hymn—"Jesus Lover of My Soul." (*Sung as a contralto solo.*)
12. A Congregationalist Hymn—"O Master Let Me Walk with Thee." (*Organ with English horn as solo stop.*)
13. A Quaker Hymn—"Immortal Love, Forever Full." (*Organ with Harp as solo stop.*)
14. A Presbyterian Hymn—"O Love That Wilt Not Let Me Go." (*Sung by Choir and Congregation.*)
15. Benediction.
16. A Roman Catholic Hymn—"Jerusalem the Golden." (*Played by the Chimes.*)

NOTE—The following Dutch Reformed Hymn, "Jesus I Live to Thee," by Henry Harbaugh, may be added to the program.

HERE is a picture of a group of 'teen-age girls who presented "The Wraggle Taggle Gypsies, O" this summer at Lake Junaluska, North Carolina. "The Wraggle Taggle Gypsies, O" was taken from RITUAL AND DRAMATIZED FOLKWAYS, by Ethel Reed Jasspon and Beatrice Becker, published by The Century Co. The price is $2.50 postpaid. There are many other delightful things in the book.

IT IS HARD to determine whether Prof. H. Augustine Smith is more popular as an editor or as a leader. He has just returned from a whirlwind trip through the West and he regards the series of meeting that he held as the most remarkable and rewarding of his experience.

His pageant, "The World at Prayer," was produced at Dayton, Ohio, and the famous Westminster Choir assisted. Memorial Hall was filled and hundreds were turned away.

At Minneapolis, Prof. Smith reports that he was able to reach a large number of the people who live in the rural districts and that they were hungry for the music, pictures and pageantry that he gave them.

At Waterloo he was obliged to give his pageant in the cattle hippodrome. Six thousand people attended. The pageant was given on Sunday night and all of the churches cooperated, as did the State Normal School.

There was a big meeting at Kansas City, where Prof. Smith is always sure of a warm welcome.

Prof. Smith's many talents are devoted to the building up of worship in the church and the fine response is most gratifying. His hymn books, his pageants and his pictures are perhaps doing more in the education of the people to a sympathetic understanding of fine worship than the works of any other one man in this country.

I am profitably engaged reading the Bible. Take all this book upon reason that you can and the balance on faith, and you will live and die a better man.

—Abraham Lincoln

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